


# THE TALKING MACHINE REVIEW

NO. 15

April

1972

MIRTH·MELODY  
AND  
MUSIC



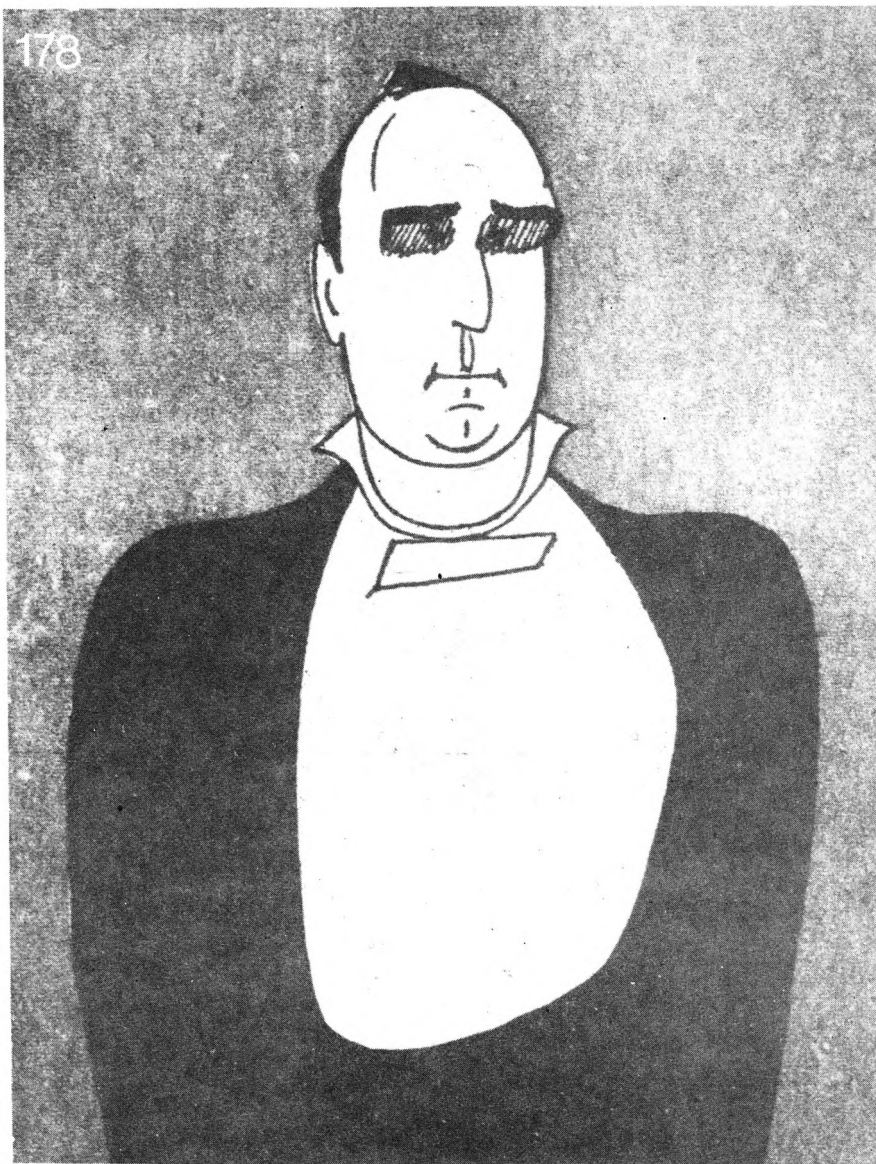
WITH THE  
**EDISON**  
PHONOGRAPH

PRICES FROM £2-6-0 TO 50 GUINEAS

The illustration depicts a woman with dark, curly hair wearing a tall, pointed party hat. She is dressed in a light-colored, possibly white, garment with a ruffled collar. She is holding a small, dark, round object, likely a fruit, in her hands. To her left is a large, black gramophone with a prominent, flared horn. The entire scene is set against a light, textured background.

NEW WINDOW BILL

LONDON. OCTOBER, 1910



**Н. А. Большаковъ.**

N.A.Bolshakov



PRESIDENT DIAZ

TO

MR. EDISON

## *“El Presidente DIAZ al Señor EDISON”*

EDISON RECORD No. 20315

**P**RESIDENT DIAZ has conferred an unusual honor upon his personal friend, Thomas A. Edison, the great inventor.

At the special request of Mr. Edison, he has made a Record of his voice for the Edison Phonograph and has consented to Mr. Edison's business associates placing it before the people of the United States and Mexico in such a manner as to permit every one to have a reproduction of the voice of this ruler.

Mr. Edison is deeply sensible of President Diaz' kindness and courtesy in making this Record, for it is probably the first time in the history of the world that the ruler of a great nation has made a Record of his own voice and consented to its distribution in this way.

Similar Records have been made by President Taft of the United States of America, but they were made before Mr. Taft's election to the Presidency.

Mr. Edison's business associates in Mexico, as well as prominent citizens of the country, had for some time realized the importance and desirability of having President Diaz make a Record for the Edison Phonograph, and as a result of their efforts, Mr. Edison wrote a letter to President Diaz, reading as follows:

ORANGE, N. J., July 8, 1909.

MY DEAR MR. PRESIDENT:

Recalling the pleasure of my acquaintance with you in the early days of the electric light in New York, I wish to obtain, if possible, one or more phonographic records in Spanish of any matter that you may select, each preferably not over two minutes in length. These Records I am sure would be eagerly received by your fellow citizens, and I have no doubt that they would create much interest in the United States, where your high character and distin-

guished services are so generally admired. Both President Taft and Mr. William J. Bryan have each made twelve records for us which have been very favorably received by the public. If you would signify your willingness to oblige me, I will immediately take steps to have the records made in the best manner possible at any time and place that you may select.

Accept, Mr. President, my best wishes for your health and prosperity, and believe me,

Very respectfully yours,

(Signed) THOMAS A. EDISON.

The President signified his willingness to make the Record and at his invitation, experts from the Recording Laboratory of Thomas A. Edison went to the Castle of Chapultepec, where the Master Records of the voice of General Diaz were made.

The Record thus obtained was extremely satisfactory and the President expressed his pleasure when it was played over for him. It was the only time that President Diaz ever spoke into the Phonograph.

By a happy coincidence, the Record was made on the same Phonograph into which President Taft spoke when he made his famous series of speeches prior to his election.

The Record made by President Diaz was in the form of a reply to Mr. Edison's letter, as follows:

CHAPULTEPEC, August 15th, 1909.

MR. THOMAS A. EDISON,  
Orange.

*Esteemed and Good Friend:*

Referring to your kind favor of July 8th; like your good self, I also remember with pleasure the time when I had the satisfaction of knowing you and your wonderful experiments. At the same time I shared your firm faith in the great future of the physical sciences.

I was in your country in the early days of the electric light in New York, and at that

time I foresaw in you, the hero of talent and conqueror through work, one who would later make the fire snatched from the heavens by Franklin submit to discipline, in order that it might perpetuate here on earth through your wonderful phonographs the dear voices of our loved ones, reproducing all the rhythm, all the accents and all the modulations of human voice.

I am pleased to comply with your request, for I hold in the highest estimation the great benefactors of humanity, and you are one of these; for you have created new sources of happiness, of well being and of riches for the human race, utilizing the most powerful forces known, light, electricity, labor and genius.

Your friend, who grasps your hand with pride,

(Signed) PORFIRIO DIAZ.

The Master Records were sent to the Edison Laboratory, at Orange, N. J., U. S. A., by a special messenger, where the moulds of them were made with unusual care; and moulded Records are now placed at the disposal of the world.

The Record is made in two-minute form and may be played on any Edison Phonograph.

Nothing more need be said about this Record. The fact that it is made by President Diaz is sufficient for loyal sons of Mexico and his many admirers in the United States.

Edison Dealers will be glad to supply any demand made upon them and this demand ought to be large for the prevail'g price of 35c. in the United States and 40c. in Canada will apply to this Record.

Form 1683. 10-1-09. 50M.

## A NOTE ON RESTORING SPRING TENSION IN WIND-UP MOTORS BY FRANK ADAMS

A while back I acquired a Standard Style X disc phonograph which was complete and in very good shape except for a weak mainspring, which would not quite play one record properly. (The horn rest on the record with the Standard Style X, creating a very heavy drag.)

My first project was to make an interchangeable top with turntable, using an electric motor from junked parts. This done, I turned my attention to the mechanical motor. The Rev. John Petty of North Carolina advised me to do as follows .....

I took the spring out of the motor and unwound it to about the last four curls of the inner end and fastened the spring, thus flattened out, to a plank twelve feet long. (The unwound spring was over ten-and-a-half feet long.) I then laid spring and plank on top of our grape arbor where it would be fully exposed to the Texas summer sun all day, first covering the spring with about three layers of transparent plicofilm to minimise heat radiation and to protect the spring from moisture. (I also applied vaseline to the spring).

I left the spring thus for about three weeks, being in no hurry, for I had my Standard playing with my interchangeable electric turntable. I had to change the plicofilm a couple of times because moisture would condense under it.

I then reinstalled the spring, and upon trying it out, I found that I had restored a considerable amount of tension to it, for it will now play almost two records before appreciably slowing down. (I also had a lightweight aluminium turntable made to try to increase running time, but it does not appreciably do so; apparently the momentum of the iron turntable offsets its increased weight.)

Upon the advice of Mr. Petty I leave the machine fully unwound when not in use, and this is a practice I follow with all my machines (A very good hint—Editor). Many years ago I learned not to leave automatic firearms with fully loaded magazines lest the magazine spring lose spring-tension.

\* \* \* \* \*

## COLUMBIA CYLINDER RESEARCH BY RUSSELL M. BARNES

Many collectors know that for the past few years I have been collating data on the Columbia Cylinders manufactured both in Britain and America. The Company used a 'block-numbering' to number its cylinders — at least for a part of its life, making it difficult to ascertain where the 'blanks' exist. Much information is now on hand — thanks to readers of 'The Talking Machine Review' — however, we have not quite reached the end of the road, even though it is well in sight.

Strange as it might seem, I am finding greater difficulty with my compilation of the British issues.

May I call upon all of you to study the questions set out below (especially the first two) and if possible send me a brief note if you have any ideas, or information. Many thanks, I will try to reply to everyone who writes.

- a) Do you know details of any Columbia cylinders bearing a catalogue number between 200,000 and 200,055 ?
- b) Do you know details of any Columbia cylinder bearing a catalogue number higher than 201,684 ?
- c) Do you own, or can you trace details of any cylinder (artist, tune title, etc, plus any numbers marked in the blank end wax) with a number between those set out below ?  
 200,074 to 200,114 ; 200,125 to 200,156 : 200,199 to 200,277 ; 200,309 to 200,316  
 200,525 to 200,543 : 201,078 to 201,106 : 201,220 to 201,280 : 201,350 to 201,370

201,583 to 201,619.

I should be grateful if you could write to me - Russell Barnes, 42, St Leonards Avenue, Blandford Forum, Dorset, England. Telephone Blandford 2109 (STD dialling code 02582).

## PETER DAWSON by GEORGE BAKER

In Mr. Laurie Hervingham-Root's interesting articles about David Bispham, based on his many recordings, he said, in the February number of 'The Talking Machine Review', "I sometimes wonder whether a singer of Bispham's calibre and period would go down with the present day audiences." The answer is, singers of David Bispham's calibre are rare in any age, and I base my personal assessment not on his gramophone records but on hearing him sing in public. He was a fine artist but not one of the outstanding recording artists. On the other hand, Peter Dawson, to whom I pay tribute, might not have been one of the greatest artists, but as a maker of records he was almost unbeatable.

Peter Dawson sailed through his life on wings of song and brought happiness into the lives of untold numbers of people who like songs and singers. I was a personal friend of his throughout nearly the whole of his long life in Great Britain and as professional colleagues we were always on the happiest of terms. In his own breezy way he spoke of us both as "the Old Contemps".

Peter came to England from Australia in 1902 and by 1904 was making records regularly for what was then the Gramophone and Typewriter Company Ltd., and he continued to do so for the emergent H.M.V., scarcely missing a month in any year until he finally returned to his native land on 22nd April, 1939. A record in continuity.

The late Fred Gaisberg said, "Peter was primarily a record maker." Oratorio and serious concert work he regarded as of secondary importance. Nevertheless, on the strength of the huge sales of his gramophone records he became a popular star all over Britain and what were, in his day, the British Dominions. The mere announcement of his name on the bill-boards brought audiences flocking to hear him. Always a compelling singer, Peter Dawson has a fine, robust bass-baritone voice with a virile timbre throughout its wide compass. His articulation was specially notable for its clarity, and if some of his terminals had a touch of the land of his birth, what does that matter? Australia never had a more genial or carefree ambassador.

My old friend was an individualist in every way, and was no respecter of persons. Being by nature a mimic and a comedian he had no hesitation in pricking the bubble of pomposity when he scented it. In short, he was born extrovert and knew no fear; even his exalted compatriot, Dame Nellie Melba couldn't frighten him - and she tried!

I never suffered from his shafts of wit and raillery because he liked me, but also, maybe, because I was a fellow-baritone. Had I been a tenor I might not have been so lucky. It is but fair to add that Peter's mischievous quips seldom created any enmity. His expansive joviality and that impertinent look of his could kill any such feelings at birth. He was a gust of fresh air, blowing at gale force - nothing less. But let us now turn to his vocal airs, which have stored the test of time so splendidly.

His singing of classical arias show at once the technical expertise he learned from the great singer Sir Charles Santley, under whom he studied. If the purists do not care for the unorthodox final vocal flourishes, they should realise that they bear the indelible hall-mark

of dear, exuberant Peter. His records are an authentic vocal picture of the redoubtable Peter Dawson who could, and did - to the delight of Mr. & Mrs. Everybody - astonish the natives and confound the critics. Dawson was one of the best - loved singers of my generation, not only because his voice gave us aural pleasure and satisfaction, but chiefly because he was always his own forthright self, without any frills or nonsense. Like Mark Hambourg, another old friend and colleague, Peter Dawson was just one size larger than life, and like Mark was made for the world's great arenas. Peter was his name and his personality was as rock-like as his name. If he had lived in the days of signature tunes I feel sure his choice would have been "I fear no foe in shining armour."

Under the pseudonym of 'J.P. McCall' Dawson composed several songs, of which "Boots", a setting of Kipling's words, is the best-known. Peter's sudden excursion into song-writing, and his equally sudden cessation of such activities will for ever remain a mystery since he was not remarkable for his technical musicianship. Be that as it may, Peter was a grand record-maker.

Incidentally, he used the pseudonym 'Hector Grant' before World War I to make some recordings of Music Hall songs, singing in a Scottish accent.

This is my affectionate tribute to a big-hearted friend and a fine troupier; and, as he himself said, "one of the Old Contemps".

\* \* \* \* \*

## EXTRACT FROM 'THE ROMANCE OF MODERN INVENTION'

BY ARCHIBALD WILLIAMS, PUBLISHED 1903

Even if Thomas Edison had not done wonders with electric lighting and numerous other inventions, he would still have made for himself an endearing name as the inventor of the Phonograph. By virtue of its elfishly human characteristics, articulate speech, it will always occupy a very high position as a mechanical wonder. When listening to a telephone we are aware of the fact that the sounds are immediate reproductions of a living person's voice, speaking at the moment and at a definite distance from us; but the phonographic utterances are those of a voice perhaps stilled for ever, and the difference adds romance to the speaking machine.

A contributor in the "Times" wrote in 1877: "...We were startled by the announcement that we could converse audibly with each other, although hundreds of miles apart, by means of so many miles of wire with a little electric magnet at each end.

"Another wonder is now promised us - an invention purely mechanical in its nature, by means of which words spoken by the human voice can be, so to speak, stored up and reproduced at will over and over again hundreds, it may be thousands, of times. What will be thought of a piece of mechanism by means of which a message of any length can be spoken on to a plate of metal - that plate sent by post to any part of the world and the message absolutely resspoken in the very voice of the sender, purely by mechanical agency? What, too, shall be said of a mere machine by means of which an old familiar voice can be heard speaking to us in the very tones and measure to which our ears were once accustomed?"

The first Edison machine was the climax of research in the realm of sound. As long ago as 1856 Mr. Leon Scott made an instrument which received the formidable name of Phonautograph, on account of its capacity to register mechanically the vibrations set up in the atmosphere by the human voice or by musical instruments. A large metal cone like the mouth of an ear-trumpet had stretched across its smaller end a membrane, to which was attached a very delicate tracing-point working on the surface of a revolving cylinder covered with blackened paper. Any sound entering the trumpet agitated the membrane, which in turn moved the stylus and produced a line on the cylinder corresponding to the vibration. Scott's apparatus could only "record". It was, so to speak, the first half of the phonograph. Edison, twenty years later, added the active half. His machine was simple; so very simple that many scientists must have

wondered how they failed to invent it themselves.

A metal cylinder grooved with a continuous square section thread of many turns to the inch was mounted horizontally on a long axle cut at one end with a screw-thread of the same "pitch" as that on the cylinder. The axle, working in upright supports, and furnished with a heavy fly-wheel to render the rate of revolution fairly uniform, was turned by a handle. Over the grooved cylinder was stretched a thin sheet of tinfoil, and on this rested lightly a steel tracing-point, mounted at the end of a spring and separated from a vibrating diaphragm by a small pad of rubber tubing. A large mouthpiece to concentrate sound on to the diaphragm completed the apparatus.

To make a record with this machine the cylinder was moved along until the tracing-point touched one extremity of the foil. The person speaking into the mouthpiece turned the handle to bring a fresh surface of foil continuously under the point, which, owing to the thread on the axle and the groove on the cylinder being of the same pitch, was always over the groove, and burnished the foil down into it to a greater or less depth according to the strength of the impulses received from the diaphragm.

The record being finished, the point was lifted off the foil, the cylinder turned back to its original position, and the point allowed to run again over the depressions it had made in the metal sheet. The latter now became the active part, imparting to the air by means of the diaphragm vibrations similar in duration and quality to those that affected it when the record was being made.

It is interesting to notice that the phonograph principle was originally employed by Edison as a telephone "relay". His attention had been drawn to the telephone recently produced by Graham Bell, and to the evil effects of current leakage in long lines. He saw that the amount of current wasted increased out of proportion to the length of the lines; even more than in the proportion of the squares of their lengths - and he hoped that a great saving of current would be effected if a long line were divided into sections and the sound vibrations were passed from one to the other by mechanical means. He used as the connecting link between two sections of a strip of moistened paper, which a needle, attached to a receiver, indented with minute depressions, that handed on the message to another telephone. The phonograph proper, as a recording machine, was an after-thought.

The phonograph or graphophone of today is a familiar enough sight; but inasmuch as our readers may be less intimately acquainted with its construction and action than with its effects, a few words will now be added about its most striking features.

In the first place, the record remains stationary while the trumpet, diaphragm and stylus pass over it. The reverse was the case with the tinfoil instrument.

The record is cut by means of a tiny sapphire point having a circular concave end very sharp at the edges, to gouge minute depressions into the wax. The point is agitated by a delicate combination of weights and levers connecting it with a diaphragm of French glass  $1/140$ -inch thick. The reproducing point is a sapphire ball of diameter equal to that of the gouge. It passes over the depressions, falling into them in turn and communicating its movements to a diaphragm, and so tenderly does it treat the records that a hundred repetitions do not inflict noticeable damage.

It is a curious instance of the manner in which man unconsciously copies nature that the parts of the reproducing attachment of a phonograph contains parts corresponding in function exactly to those bones of the ear known as the Hammer, Anvil and Stirrup.

If we were to examine the surface of a phonograph cylinder under a powerful magnifying glass we should see a series of scoops cut by the gouge in the wax, some longer and deeper than others, long and short, deep and shallow, alternating and recurring in regular groups. The



depth, length, and grouping of the cuts decides the nature of the resultant note when the reproducing sapphire point passes over the record - at a rate of about ten inches per second. (Editor's note: Later Edison cylinders revolved at 160 r.p.m., prior to which both speeds of approx 125 and 144 r.p.m. had been used, so one is uncertain which the above ten inches per second refers. Is there a mathematician among us?).

The study of a tracing made on properly prepared paper by a point agitated by a diaphragm would enable us to understand easily the cause of that mysterious variation in timbre which betrays at once what kind of instrument has emitted a note of known pitch. For instance, let us take middle C, which is the result of a certain number of atmospheric blows per second on the drum of the ear. The same note may come from a piano, a violin, a banjo, a man's larynx, an organ, or a cornet; but we at once detect its source. It is scarcely imaginable that a piano and a cornet would be mistaken for each other. Now, if the tracing instrument had been at work while the notes were made successively it would have recorded a wavy line, each wave of exactly the same length as its fellows, but varying in its outline according to the character of the note's origin. We should notice that the waves were themselves wavy in section, being jagged like the teeth of a saw, and that the small secondary waves differed in size.

The minor waves are the harmonics of the main note. Some musical instruments are richer in these harmonics than others. The fact that these delicate variations are recorded as minute indentations in the wax and reproduced is a striking proof of the phonograph's mechanical perfection.

Furthermore, the phonograph registers not only these composite notes, but also chords or simultaneous combinations of notes, each of which may proceed from a different instrument. In its action it here resembles a man who by constant practice is able to add up the pounds, shillings, and pence columns in his ledger at the same time, one wave system overlapping and blending with another.

The phonograph is not equally sympathetic with all classes of sounds. Banjo duets make good records, but the guitar gives a poor result. Similarly, the cornet is peculiarly effective, but the bass drum disappointing. The deep chest notes of a man are reproduced from the phonograph with startling truth, but the top notes on which the soprano prides herself are often sadly "tinny". The phonograph, therefore, even in its most perfect form is not the equal of the exquisitely sensitive ear, and this may partially be accounted for by the fact that the diaphragm in both recorder and reproducer has its own fundamental note which is not in harmony with all other notes, whereas the ear, like the eye, adapts itself to any vibration.

Yet the phonograph has an almost limitless repertoire. It can justly be claimed for it that it is many musical instruments rolled into one. It will reproduce clearly and faithfully an orchestra, an instrumental soloist, the words of a singer, a stump orator, or a stage favourite. Consequently we find it everywhere - at entertainments, in the drawing-room, and even tempting us at the railway station or other places of public resort to part with our superfluous pence. At the London Hippodrome it discourses to audiences of several thousand persons, and in the nursery it delights the possessors of ingeniously constructed dolls which on a button being pressed and concealed machinery being brought into action, repeat some well-known childish melody.

It must not be supposed that the phonograph is nothing more than a superior kind of scientific toy. More serious duties than those of mere entertainment have been found for it.

At the last Presidential Election in the United States the phonograph was often called upon to harangue large meetings in the interests of the rival candidates, who were perhaps at the same time wearing out their voices hundreds of miles away with the same words.

Since the pronunciation of a foreign language is acquired by constant imitation of

sounds, the phonograph, instructed by an expert, has been used to repeat words and phrases to a class of students until the difficulties they contain have been thoroughly mastered. The sight of such a class hanging on the lips - or properly the horn of a phonograph gifted with the true Parisian accent may be common enough in the future.

As a mechanical secretary and substitute for the shorthand writer the phonograph has certainly passed the experimental stage. Its daily use by some of the largest business establishments in the world testify to its value in commercial life. Many firms, especially the American, have invested heavily in establishing phonograph establishments to save labour and expense. The manager, on arriving at his office in the morning, reads his letters, and as the contents of each is mastered, dictates an answer to a phonograph cylinder which is presently removed to the typewriting room, where an assistant, placing it upon her phonograph and fixing the tubes to her ears, types what is required. It is interesting to learn that at Ottawa, the seat of the Canadian Government, phonographs are used for reporting the parliamentary proceedings and debates.

There is therefore a prospect that, though the talking machine may lose its novelty as an entertainer, its practical usefulness will be largely increased. And while considering the future of the instrument, the thought suggests itself whether we shall be taking full advantage of Mr. Edison's notable invention if we neglect to make records of all kinds of intelligible sounds which have more than passing interest. If the records were made in an imperishable substance they might remain effective for centuries, due care being taken of them in special depositories owned by the nation. To understand what their value would be to future generations we have only to imagine ourselves listening to the long-stilled thunder of Earl Chatham, to the golden eloquence of Burke, or the passionate declamations of Mrs. Siddons. And in the narrower circle of family interests how valuable a part of family heirlooms would be the cylinders containing a vocal message for posterity from Grandfather this, or Great-aunt that, whose portraits in the drawing-room album do little more than call attention to the changes in dress since the time when their subjects faced the camera!

Record making and manufacture. Phonographic records are of two shapes, the cylindrical and the flat, the latter cut with a volute groove continuously diminishing in diameter from the circumference to the centre. Flat records are used in the Gramophone - a reproducing machine only. Their manufacture is affected by first of all making a record on a sheet of zinc coated with a very thin film of wax, from which the sharp steel point moved by the recording diaphragm removes small portions, baring the zinc underneath. The plate is then flooded with an acid solution, which eats into the bared patches, but does not affect the parts still covered with wax. The etching complete, the wax is removed entirely, and a cast or electrotype negative record made from the zinc plate. The indentations of the original are in this represented by excrescences of like size; and when the negative block is pressed hard down on to a properly prepared disc of vulcanite or celluloid, the latter is indented in a manner that reproduces exactly the tones received on the "master" record.

Cylindrical records are made in two ways, by moulding or copying. The second process is extremely simple. The "master" cylinder is placed on a machine which also rotates a blank cylinder at a short distance from and parallel to the first. Over the "master" record passes a reproducing point, which is connected by delicate levers to a cutting point resting on the "blank", so that every movement of the one produces a corresponding movement of the other.

This method, though accurate in its results, is comparatively slow. The moulding process is therefore becoming the more general of the two. Edison has recently introduced a most beautiful process for obtaining negative moulds from wax positives. Owing to its shape, a zinc cylinder could not be treated like a flat disc, as the negative made, it could not be detached without cutting. Edison, therefore, with characteristic perseverance, sought a way of electro-

COLUMBIA . . . .  
"PREMIER"  
Gold Moulded Cylinder  
RECORDS.

---

**SIX INCHES LONG.**

For the Sound-Magnifying Graphophones and all Cylinder Talking Machines having long mandrels of the standard diameter, about  $1\frac{3}{4}$  inches.

**PRICE 2s. EACH.**

---

These Records, being manufactured under British Patents, cannot be retailed at less than two shillings each without rendering both seller and purchaser liable to damages for infringement.

# INSTRUMENTAL.

## MARCHES.

- 85014 Tramp, Tramp, Tramp, the Boys are Marching *T. H. Rollinson* (arr.)  
Columbia Band  
85020 Imperial Rifleman March *R. Eilenberg* Prince's Military Band  
85034 Yankee Patrol *F. W. Meacham* Columbia Band  
85042 With Trumpet and Drum—Military March *A. F. Weldon*  
85063 On to Victory March *John Philip Sousa* Prince's Military Band  
Prince's Military Band

## WALTZES.

- 85009 Betrothal Waltz (Eternelle Ivresse Waltz) *Louis Ganne* Prince's Military Band  
85047 Waltz from "It Happened in Nordland" *Victor Herbert* Prince's Orchestra  
85052 Dearie Waltz—introducing "Little Girl You'll Do" *Kummer and Solman*  
Prince's Orchestra  
85053 Golden Sunset Waltz *John T. Hall* Prince's Orchestra

## PATRIOTIC AND MISCELLANEOUS.

- 85005 Dans les Larmes *Rodolphe Berger* Columbia Orchestra  
85008 Yankee Land—Two-Step *Max Hoffmann* Prince's Military Band  
85010 Coax Me—Medley Two-Step *Chas. A. Prince* (arr.) Prince's Military Band  
85014 Tramp, Tramp, Tramp, the Boys are Marching *T. H. Rollinson* (arr.)  
Columbia Band  
85034 Yankee Patrol *F. W. Meacham* Columbia Band  
85036 Kinloch of Kinloch, with variations *J. Occa* Piccolo solo, band accompaniment  
85037 Through the Air (polka), with variations *August Damm*  
Piccolo solo, band accompaniment  
85039 The Crickets' Serenade (a chirping characteristic) *Theo. Bendix*  
Columbia Orchestra  
85040 The Chirpers *Charles Frank* Prince's Orchestra  
85043 Killarney—Two-Step *Max Hoffmann* Prince's Orchestra  
85044 College Life—Two-Step *Henry Frantzsen* Prince's Orchestra  
85046 Medley Two-Step *Charles A. Prince* (arr.) Prince's Orchestra  
85048 Silver Heels—Two-Step *Neil Moret* Prince's Orchestra  
85049 Lanciers from "Miss Dolly Dollars," Figs. 1 and 2 *Victor Herbert*  
Prince's Orchestra  
85050 Lanciers from "Miss Dolly Dollars," Figs. 3 and 4 *Victor Herbert*  
Prince's Orchestra  
85051 Lanciers from "Miss Dolly Dollars," Fig. 5 *Victor Herbert* Prince's Orchestra  
85057 Rosabelle Quadrille, Fig. 4 *Carl Bigge* Prince's Orchestra  
85058 Dal Segno Polka *A. B. Woods* Prince's Orchestra  
85059 Rosabelle Quadrille, Figs. 1 and 2 *Carl Bigge* Prince's Orchestra  
85060 Rosabelle Quadrille, Fig. 3 *Carl Bigge* Prince's Orchestra  
85061 Rosabelle Quadrille, Fig. 5 *Carl Bigge* Prince's Orchestra  
85073 Zulma Mazurka *Alfred Roth* Prince's Orchestra  
85076 Schottische from "Fantana" *Raymond Hubbell* Prince's Orchestra

## BANJO SOLO.

By VESS L. OSSMAN. Orchestra Accompaniment.

- 85024 A Gay Gossoon—Characteristic March *Edwin F. Kendall*

## ORCHESTRA BELLS.

By EDWARD F. RUBSAM. Orchestra Accompaniment.

- 85025 Wistaria—Caprice *Edward F. Rubsam*  
85026 Mayflower Polka *Edward F. Rubsam*

### **PICCOLO SOLOS.**

By MARSHALL P. LUFISKY. Band Accompaniment.

- 85036 Kinloch of Kinloch, with variations *J. Occa*  
85037 Through the Air (Polka), with variations *August Damm*

### **TROMBONE SOLO.**

By LEO. ZIMMERMAN. Band Accompaniment.

- 85019 Sea Shell Waltz *F. N. Innes*

### **VIOLONCELLO SOLO.**

By JULIUS HERNER. Piano Accompaniment.

- 85011 Schubert's Serenade *Schubert*

## **VOCAL.**

### **DESCRIPTIVE.**

- 85035 The Golden Wedding *Collins*  
Miss Ada Jones and Len Spencer, Vaudeville, Orchestra accompaniment  
85069 Uncle Josh in a Department Store *Cal Stewart*  
Uncle John Weatherby's Laughing Story by Cal Stewart

### **OPERATIC & CLASSICAL.**

- 85007 I Pagliacci—Prologo *Leoncavallo* Sung in Italian  
Taurino Parvis, baritone, with orchestra

### **BALLADS, AND STANDARD AND PATRIOTIC SONGS.**

GEORGE ALEXANDER, Baritone. Orchestra Accompaniment.

- 85003 Columbia, the Gem of the Ocean *David T. Shaw*  
85004 Bendemeer's Stream *Alfred Scott Gatty*  
85033 Men of Harlech

ERIC FARR, Baritone. Orchestra Accompaniment.

- 85012 The Blacksmith's Lay *C. A. Egner*

### **SACRED.**

GEORGE ALEXANDER, Baritone.

- 85070 The Holy City *Stephen Adams* Orchestra accompaniment

### **POPULAR AND MISCELLANEOUS SONGS.**

GEO. ALEXANDER, Baritone. Orchestra Accompaniment.

- 85045 Rose Marie  
85066 The Low Backed Car *S. Lover*

ALBERT CAMPBELL, Tenor.

- 85032 The Song Birds are Singing of You *Dan J. Sullivan* Orchestra accompaniment

BYRON G. HARLAN, Tenor.

- 83000 I've Got my Fingers Crossed, You Can't Touch Me *Joe Maxwell*  
Orchestra accompaniment (with chorus of children)

BILLY MURRAY, Tenor. Orchestra Accompaniment.

- 8502 Put Me in my Little Cell  
8028 Sweethearts in Every Town  
85072 Is Your Mother In, Molly Malone? *Mills and Everard*

J. W. MYERS, Baritone. Orchestra Accompaniment.

- 85013 Just Before the Battle, Mother *Geo. F. Root*  
85015 Paddy's Day *J. B. Mullen*

FRANK C. STANLEY, Baritone. Orchestra Accompaniment.

- 85022 In the Golden Autumn Time, my Sweet Elaine *S. R. Henry*  
85023 Down Where the Silvery Mohawk Flows *Heinsiman*  
85068 A Dream *J. C. Bartlett*

HARRY TALLY, Tenor.

- 85029 On an Automobile Honeymoon Orchestra accompaniment

COMIC SONGS.

ARTHUR COLLINS, Baritone. Orchestra Accompaniment.

- 85002 The Preacher and the Bear *Joe Arzonia*  
85067 Bill Simmons (I've Got to Dance Till the Band Gets Through) *G. A. Spink*

BILLY GOLDEN, Negro Minstrel.

- 85030 Turkey in the Straw Negro laughing song, piano accompaniment  
85031 Rabbit Hash *Billy Golden* Negro laughing song, unaccompanied

BOB ROBERTS, Baritone. Orchestra Accompaniment.

- 85017 Hoodoo Doctor Sam *Otis T. Tabler*  
85018 Don't Be So Mean (Coon Song) *Theo. F. Morse*

BERT WILLIAMS, of WILLIAMS and WALKER. Orchestra Accompaniment.

- 85074 The Mississippi Stoker *Bert Williams*  
85075 Here It Comes Again

VOCAL DUETS.

ARTHUR COLLINS, Baritone, and BYRON G. HARLAN, Tenor. Orchestra Accompaniment.

- 85001 Peter Piper *S. R. Henry*  
85016 In My Merry Oldsmobile *Gus Edwards*  
85021 Making Eyes *Harry Von Tilzer*  
85041 Paddle Your Own Canoe (Coon Song) *Theo. F. Morse*

MALE QUARTETTE.

- 85038 Way Down Yonder in the Cornfield Unaccompanied.

MINSTRELS.

- 85065 Record A. Introducing "I Kind of Like to Have You Fussing Round"  
by Billy Murray Orchestra accompaniment

typing the wax, which, being a non-conductor of electricity, would not receive a deposit of metal. The problem was how to deposit on it.

Anyone who has seen a Crookes' tube such as is used for X-ray work may have noticed on the glass a black deposit which arises from the flinging off from the negative pole of minute particles of platinum. Edison took advantage of this repellent action; and by enclosing his wax records in a vacuum between two gold poles was able to coat them with an infinitesimally thin skin of pure gold, on which silver or nickel could be easily deposited. The deposit being sufficiently thick the wax was melted out and the surface of the electrotype carefully cleaned. To make castings it was necessary only to pour in wax, which on cooling would shrink sufficiently to be withdrawn. The delicacy of the process may be deduced from the fact that some of the sibilants, or hissing sounds of the voice, are computed to be represented by depressions less than a millionth of an inch in depth, and yet they are most distinctly reproduced! Cylinder records are made in two\* sizes,  $2\frac{1}{2}$  and 5 inches in diameter respectively. The larger size gives the most satisfactory renderings, as the indentations are on a larger scale and therefore less worn by the reproducing point. One hundred turns to the inch is the standard pitch of the thread\*\*; but in some records the number is doubled.

Phonographs, Graphophones and Gramophones are manufactured almost entirely in America, where large factories, equipped with most perfect plant and tools, work day and night to cope with the orders that flow in freely from all sides. One factory alone turns out a thousand machines a day, ranging in value from a few shillings to forty pounds each. Records (Editor's note: in this context 'cylinders' is implied), are being made in England on a large scale; and now that the Edison-Bell firm has introduced the unbreakable celluloid form their price will decrease. By means of the Edison electrotyping process a customer can change his record without changing his cylinder. He takes the cylinder to the factory, where it is heated, placed in a mould, and subjected to great pressure which drives the soft celluloid into the mould depressions; and behold! in a few moments "Auld Lang Syne" has become "Home, Sweet Home", or whatever air is desired. Thus altering records is very little more difficult than getting a fresh book at the circulating library.

+++ We are very grateful to Peter Jackson who kindly extracted this article from the original book, for while it gives good information to newcomers to the hobby, it adds to the knowledge of 'oldtimers'.

\*While the article above mentions the two main sizes of  $2\frac{1}{2}$  and 5 inch diameter cylinders, the Pathe Company of Paris manufactured an intermediate size.

\*\* When the Edison Company introduced the wax 'Amberol' cylinder of up to four-minute duration playing time (followed by the Blue Amberol of indestructible material), a pitch of two hundred turns of the thread to the inch became standard. This was subsequent to the composition of this article, i.e. 1908.

The celluloid cylinders manufactured by the Edison-Bell Company, being in pink, brown and black material were not offered for sale for a very long period before being withdrawn. They had no inner 'former' to support them, and tended to gradually shrink in size a little, making them difficult to place upon the mandrel of the phonograph. They are not commonly found these days. Edison's principle of a celluloid playing surface upon a plaster-of-paris former, introduced in 1912 proved to be a far superior product

\* \* \* \* \*

BOLSHAKOV, Nikolai Arkadyevitch. (11th November, 1974 - date of death unknown)  
Russian operatic tenor and teacher of singing. Honoured Artist of the R.S.F.S.R. (1938).

He was born into a family of provincial actors. He studied singing as a pupil of the famous I.P. Pryanishnikov and made his operatic debut in St. Petersburg in 1899. From 1905 until 1929 he appeared at the Mariinskii Theatre and he also toured abroad, singing in Paris (July 1926 at the Opera in the rôle of Grishka Kuterma), Berlin, Barcelona and other European cities. His teaching career began in 1923 and from 1935 he was a Professor of Singing at the Leningrad Conservatoire.

His rôles included Finn ("Ruslan and Ludmila"), The Fool ("Boris Godounov"), Lensky ("Eugen Onegin"), Hermann ("Pique Dame"), Grishka Kuterma ("The Legend of the Invisible City of Kitezh"), Khlapusha ("Orlinyi Bunt" by Pashchenko), Faust, Pinkerton ("Madame Butterfly"), Cola Rienzi and Rudolph ("Angelo" by Cui).

Bolshakov had a fine lyric tenor voice, powerful & ringing and yet used with great subtlety. He was much admired for his dramatic gifts.

He recorded for Beka, Cantophone, Favorite, the Gramophone Co. (G & T, Amour and Zonophone, sometimes under the pseudonym of "N.A. Arkadiev"), Muz-Trust, Pathe, Polyphone, Stella and Syrena.

\* \* \*

The above is an extract from "Singers of Imperial Russia", a biographical dictionary of Russian singers which Michael Wyler expects to complete within the next few months.

\* \* \* \* \*

#### RECORD RESEARCH No. 4.

BY FRANK ANDREWS

Since my last article it has come to my notice that three more label series are being catalogued in their entirety. These are (1) Coliseum Record, Coliseum, (2) Scala Record/Scala, and (3) Guardsman Record/Guardsman. This latter label started life as Invicta Record but was later changed to Guardsman Record. Lists of blank numbers are being compiled for each of these series; the most difficult to complete will probably be the 'Guardsman Record/Guardsman' label as these were not advertised as frequently as were the other two labels, so may I beg all own owners of Invicta Records, Guardsman Records and Guardsman to let me have, in the first instance the catalogue numbers of those discs they have. If you have any release supplements or catalogues we would be grateful for the loan of same. Great care will be taken of such leaflets loaned. You may send them by Registered post and your postage will be refunded by The Talking Machine Review. The compilation of these three labels is being undertaken by Arthur Badrock with my assistance.

The Scala Record listing presents a minor problem for the Discographer when issuing a 'Blanks List'. The ten-inch standard series which commenced at number 1,10, or 11 (it is uncertain at present which because 11 is the lowest number found so far); having progressed into the 1300's had the digit 1 dropped from the numbering, which left the catalogue series in the 300's, forming a duplication of numbering with those records which had already been numbered in the 300 to 900 range, when the series was progressing from 1,10 or 11 to the 1300 mark. It therefore happens that an appeal for information in relation to Scala Record, say, No 376 could bring in two quite different submissions. Fortunately there is a label distinction which can determine the late or early issues of records having the same catalogue numbers. The early Scala Records, irrespective of label colour, always appear to have their name style printed in gold, while the later Scala Records were of contrasting colours, and later still a more modern type label with just plain 'Scala' as the style, makes differentiation of first and second use of catalogue numbers somewhat more easily distinguishable.



Which brings me to PATHE vertical cut records, both centre and edge starts. It is now quite evident that the numbers between 11 and 999, which were allocated to eleven-inch centre start records by Pathe, were all utilized, the only remaining 'blank entry' being 649. Now, Pathe could not use numbers 1,000 plus for further eleven-inch issues as the 'block' 1,000 to 1,999 had been allocated to the 8½-inch; 2,000 to 2,999 were allocated to fourteen-inch, 4,000 to 4,999 to twenty-inch and 8,000 to 9,000 plus to the ten-inch; so Pathe, to enlarge their eleven-inch sized stock, began a supplementary series in 1909 with a block numbered 5,000 onwards. (Readers are reminded that in this context we refer only to Pathe discs being sold in Britain).

A phenomena of the eleven-inch series appears to be the re-utilization of catalogue numbers whenever a record was deleted from the catalogue. It is known that some eleven-inch catalogue numbers have been used THREE times for quite different records. The recent loan of a 1909 catalogue revealed that some numbers for which titles and artists were already known had been used previously, a fact one could not be certain of until the perusal of such a catalogue. It seems that this re-use of catalogue numbers was confined to the eleven-inch size only, at least there is no evidence as yet of it occurring with the other types. The only sure method of cataloguing these numbers is to acquire the relevant catalogues and supplements for each year of Pathe issues. We could then check each particular number through noting when the recorded material changed to something different. I imagine that this re-use of catalogue numbers solved administration problems in the stock rooms for discs and masters. It would mean that although the catalogue was ever-changing, the actual spaces reserved for discs and masters were constantly in use, there being no need for the construction of additional 'pigeon-holes', and the whole of the racks would be kept in strict numerical order. The only exception to the eleven-inch duplication and triplication of catalogue numbers took place after the World War I when the so-called twelve-inch and ten-inch 'edge-start' Pathe's also had a certain amount of duplication, but this was nothing like the extensive employment of the device that Pathe had used with their centre-start records. The Pathe edge-start listing has now been completed by Len Watts and myself. We have a few blank entries, but are confident that the majority of these will be eliminated with the study of relevant catalogues.

A project of my own which is related to the complete(?) cataloguing of records is a Historical Survey of all record labels and label series that appeared in Great Britain as being on sale to the British Public without requiring a special order from "foreign" countries. I am attempting to do this in chronological order and the first fruits of my labours have been to display approximately fifteen discs at a time at the Brent Town Hall, Middlesex, as an adjunct to fortnightly series of gramophone record recitals, organised by the Entertainments Department, with free admission to those wishing to attend. I began my displays by showing seven-inch Berliners and after twelve displays reached the years 1921/22, having shown well over 170 record labels. Unfortunately I do not own all of these, but many have been most generously loaned by subscribers to this magazine. While on loan to me, I have taken the opportunity to have coloured-transparency photographs made of each label and have recorded on to tape a small portion of each record together with relevant information I may have about the origin of the label - hoping thereby to produce a visual and aural account of the disc record in Great Britain.

In the nature of things, one person cannot cover everything. For a start, I do not know how many labels were issued over the years, nor how many record companies existed. However, from the earliest days of the Talking Machine Industry, I have the following label names about which I know something but of which I have been unable to obtain any examples from which to record extracts or photograph. I should be most grateful to hear from any reader having

any examples of the following records - Anchor (with titles printed in English), Aga, (blue) Favorite, Royal Favorite, Coronet, Defiance, Columbia M.C. series (single-sided), Globos with titles printed in English, Millophone 10" size (not to be confused with 10½" which are Edison Bell pressings, Lyrophone with titles printed in English, Star of U.S.A. origin not to be confused with Star of German origin, Royal, Phono, Phoebus, Philharmonic, Excelda, Phona-Disc, Royalty Odeon (mauve label), Standard Stavophone, Whytsdale, White, Wykes Blue Seal. Let me know if you have any of the above, and perhaps we can come to some arrangement - I would be pleased to have just a colour-transparency if nothing else is possible!

In my next article I shall deal with some problems requiring solutions - both with regards to complete cataloguing and to historical questions generally.

Frank Andrews 46, Aboyne Road, London NW 10 0HA.

\* \* \* \* \*

## EDITORIAL

Producing a 'hobby magazine' in one's spare time is not one of the world's easiest tasks, but I enjoy doing it immensely. However, the task seems fraught with deterrents caused by things beyond our control. Thus it happens that the contents of this issue are not exactly those I had planned in the long-term plan. However, I feel that we include a goodly slice of varied history of recording to interest readers, much of which is self-explanatory but will also be commented upon below when dealing with our illustrations. Our projected programme of reprints became disorganised owing to the electricity power-cuts during strikes earlier this year, but several are in an advanced state of preparation. I have to do some final 'cleaning-up' and 'retouching' of the negatives for the 1904 G & T 'Red Label Catalogue' and that will be sent off to the printer. Similarly the old poster originally circulated by Sears Roebuck to entrepreneurs will not be long delayed. NEWS, NEWS . . . We have recently obtained a very large poster advertising player-pianos, which while not the chief interest of all readers of this magazine, will make a useful addition to those who want something to display on the walls of their 'museums' or music-rooms. Which reminds us . . . As many readers heard, hardly had Dr. Ellery Drake of Martinsville (U.S.A.) completed a wooden museum for his phonographs adjoining his home last year, when a crazy motorist crashed into it at high speed causing much damage. It was nice to hear from Dr. Drake again recently telling me that after being nearly heart-broken over the whole affair he and his good wife are coming along with things restoring their "dream". We do wish them well with this.

We are very grateful to Peter Betz who loaned us the leaflet advertising the cylinder of President Diaz of Mexico. I have never seen a copy of the actual cylinder. Has any of our readers. Perhaps the memory of things like 'The Alano' could not enthruse people to make the purchase. However, we hope a copy is preserved somewhere for historical posterity.

**G**lobos Records  
Guarantee  
Good music.

Loud

Clear



To be had only in the 10-inch size.

PRICE:

2s. - one-sided.

3s. - double-sided.

For Factorship, apply to the Sole Agent—

**FRANK RAUTH,**  
9, CHRISTOPHER STREET, FINSBURY SQUARE,  
LONDON, E.C.

The cartoon of N.A. Bolshakov is believed to date from approximately 1912. No artist or original publication is known as it "turned up" in the form of an odd sheet of paper. Perhaps one of our Soviet readers can assist us. When comparing the cartoon with an actual photograph of the singer, I feel that it captures his features well.

In an attempt to gain a longer playing time with cylinders of the pitch of 100 threads per inch, the Columbia Company introduced cylinders six-inches long. They were made of wax and had the same diameter as the 'standard' cylinders. Recently, we were lucky to be loaned a leaflet advertising these. Although of American artistes, the price quoted is British. The original leaflet had been 'off-white' to start with and on an extremely cheap type of paper. It was a little dirty and torn through age. We have done our best to 'clean it up' for you. It had 1906 pencilled up at the top. - See pages 187 - 190.

The infant (Berliner) Gramophone Company in London realised the value of coin-slot machines to agents and entrepreneurs and we depict on page 197 a leaflet advertising one. The actual illustration on the original leaflet was not good, so we had that section "screened" to effect some improvement.

For dance-band enthusiasts we reproduce on pages 198/199 a Columbia leaflet dealing with Henry Hall. For overseas readers we would explain that B.B.C. stands for British Broadcasting Corporation.

Our back cover shows Edison's famous 1910 advertisement on Broadway (New York). The full caption to the picture read - 'On Sunday evening, June 18, the mammoth electric sign illustrated above was illuminated for the first time before an amazed multitude that congested Broadway for blocks from 8.15 o'clock until just past midnight. Nothing to compare with it in daring originality, immensity and elaborateness had ever been seen in the metropolis before, and even blasé New York was startled out of its accustomed composure. Erected on the roof of the Hotel Normandie in the very heart of the city's business and amusement world, it occupies a commanding position from which it can be seen and read for miles around.'

J A Z Z B A Z A A R magazine which has been produced in Germany by Hans W. Ewert as a hobby interest has now ceased publication. Herr Ewert has been forced to put the earning of his bread-and-butter first! We wish him luck in his new appointment but shall miss reading JAZZ BAZAAR.

WHAT IS IT THAT YOUR EDITOR NEEDS MOST?? . . . ARTICLES FOR THE MAGAZINE..... I FEEL WE MOST NEED ARTICLES ABOUT THE MACHINES THEMSELVES, THEIR REPRODUCERS/SOUNDBOXES, HOW YOU REPAIR THEM - EVEN IF YOU MADE A BIG BOO-BOO OF A FAILURE, WE'RE ALL HUMAN. WE HAVE TWO ITEMS READY FOR YOU, BUT LIKE A COUPLE OF SWALLOWS, THAT DOES NOT MAKE A SUMMER. But, friends, do not mistake me, we still need articles about records and artistes. MAKE NO MISTAKE ABOUT IT, OTHER READERS DO LIKE WHAT OTHER READERS WRITE. They say so in their letters - but we cannot descend to the tactics of pill-vendors to take up valuable space with testimonials. If you cannot write, speak it to us on a tape. If you do not speak English, we will have it translated. If you are shy about your spelling or grammar, we'll put it right and remain as silent as a tomb.

John Baldwin of 2597 Hampshire, Apt. 25, Cleveland, Ohio 44106, U.S.A. writes - "I finally got a Columbia with a six-inch mandrel, but the only cylinder with it is mildewed beyond recognition. Can someone supply me with at least one as an example to play?" Come on there fellows, who can squeeze one recognizable six-incher for John? (O.K. John, perhaps I was a little hard on Richard Nixon over devaluation!!! - But it lost this magazine a good few dollars!!) E.B.

# Penny-in-the-Slot Gramophone.



The Penny-in-the-Slot Gramophone we have been selling in large quantities during the last three or four years having proved a great success, we feel every confidence in bringing to the notice of the public a new style Slot Gramophone, as illustrated. It is more simple in construction, altogether lighter, and consequently more easily handled than the old style, and we feel confident will meet a demand, long felt, for an instrument which can be conveniently used in Licensed Houses, Bazaars, Shops, Cigar Stores and other places where genuine amusement may be required. It is specially designed for "Bar" or "Counter" use, so that it may be easily removed from place to place, and being offered at a price much less than our old pattern Slot Gramophone, we feel sure it will meet with general favour.

The machine can be wound at any time, but will only run after insertion of penny, and then only for the length of one Record.

It has been designed to take both seven-inch and ten-inch Records, although not guaranteed to produce the longest of our ten-inch Records.

Mounted in beautifully-finished quartered oak case with separate drawer for Cash and Records, and fitted with handsome Brass Horn, the machine has a fine appearance, and, as it soon repays original outlay, instruments of this kind having frequently taken as much as £1 per day, it certainly deserves the reputation it has already earned of being the most successful Slot Machine ever placed on the Market.

We have a Catalogue containing some 10,000 Records, including Selections made by the Grenadier Guards' Band, the Royal Artillery Band, and principal Bands and Orchestras in all leading Continental Towns, as well as Vocal Selections by Mr. Ben Davies, Mr. Andrew Black, Mr. William Green, Mr. Dan Leno, Mr. Harry Lauder, Mr. Harry Ford, Mr. Leo Stormont, Mr. Harry Randall, Mr. Eugene Stratton, Mr. Bert Shepard, Miss Ada Reeves, Miss Connie Ediss, Miss Lil Hawthorne, and many other popular favourites of the Concert and Music Halls.

**Slot Gramophone with Concert-Sound Box and 400 Needles, £7 0 0**  
**SEVEN-INCH RECORDS, 2/6 each. TEN-INCH RECORDS, 5/0 each.**

*Full particulars and name of nearest Agent supplied on application to—*

**THE GRAMOPHONE & TYPEWRITER LTD.,**  
**21, CITY ROAD, FINSBURY SQUARE, E.C.**

# The B.B.C. DANCE ORCHESTRA—Directed by HENRY HALL—SOME OF THE LATEST HITS

THE MAN ON THE FLYING  
TRAPEZE, Comedy Waltz\* } FB1013  
MY HEART WAS SLEEPING,  
Fox-Trot\* - - - - -  
HIS MAJESTY THE BABY  
Fox-Trot\* - - - - - } FB1004  
IT'S HOME, Slow Fox-Trot\*  
(Film, "Marie Galante") - -  
HANDS ACROSS THE TABLE,  
Slow Fox-Trot\* - - - - - } FB1005  
GOODBYE HAWAII, Fox-Trot\*  
BELLS, Fox-Trot\* - - - - - } FB1015  
WHEN I MET MY GIRL IN THE  
RAIN, Fox-Trot\* - - - - -  
BLUE MOON, Fox-Trot\*  
POP! GOES YOUR HEART,  
Fox-Trot\* (Film, "Happiness  
Ahead") - - - - - } FB1017

OOPSALA, Comedy Waltz\* (She  
Fell for a Feller from Oopsala)  
THE DASHING MARINE,  
Comedy Waltz\* - - - - - } FB1018  
EASTER PARADE, Fox-Trot\* -  
HOW'S CHANCES? Fox-Trot\* } FB1024  
(Both from film, "Stop Press")  
RADIO TIMES, Fox-Trot\* - } CB806  
THE PHANTOM OF A SONG\* -  
DUST ON THE MOON, Slow  
Fox-Trot - - - - - } CB810  
SOMEWHERE IN THE BLUE  
RIDGE MOUNTAINS, Fox-  
Trot\* - - - - -  
JUNE IN JANUARY, Fox-Trot\*  
(Film, "Here is My Heart") - } CB811  
LOVE IS IN THE AIR AGAIN,  
Fox-Trot\* - - - - -

(\*With Vocal Chorus)

## SOME OF HENRY HALL'S OWN WORKS

NOAH'S ARK (Zoological Tunes  
for Children Old and Young). } 12-inch  
Two Sides - - - - - } DX625  
(4/-)

The B.B.C. DANCE ORCHESTRA.  
Directed by Henry Hall (With  
Vocal Chorus)

Introducing: (1): Baa, Baa Black Sheep; Sing  
a Song of Sixpence; An Elephant Never Forgets;  
Whipsnade; Cock Robin; Hey-Diddle-Didle.  
(2): Little Bo-Peep; A Frog He Would A-wooing  
Go; The Mouse, the Piano, and the Cat; Pussy's  
in the Well; Bee's Wedding; Three Blind Mice;  
Let's All Sing Like the Birdies Sing.

LOVE TALES (A Selection of  
Celebrated Love Songs). Two  
Sides. With THORPE BATES  
and OLIVE GROVES - - - } 12-inch  
DX591  
(4/-)

(1)—Love, Here Is My Heart; Speak to Me of  
Love; A Bachelor Gay; I Love Thee; Serenade  
Frasquita; If Winter Comes. (2)—God Send You  
Back to Me; Drink to Me Only With Thine Eyes;  
Love Will Find a Way; Whisper and I Shall Hear;  
If You Were the Only Girl in the World; Speak to  
Me of Love.

SWEETHEARTS OF YESTER- } 10-inch  
DAY.\* Two Sides - - - } DB1030

(1): My Old Dutch; Sweet Genevieve; Goodbye  
Dolly Gray; My Pretty Jane; Alice, Where Art  
Thou?; Dorothy Dean; Clementine; Nelly Bly.  
(2): Marguerite; Linger Longer Lou; Mary;  
Eileen Alannah; Sally in Our Alley; Sweet Rosie  
O'Grady; Maire, My Girl; Come Into the Garden,  
Maud; My Old Dutch.

C. B. COCHRAN PRESENTS  
—Two Sides. With ALICE  
DELYSIA, LES ALLEN, PEGGY  
WOOD and MARY ELLIS } 12-inch  
DX536  
(4/-)  
(Compere: Christopher Stone)

(1)—BITTER SWEET—I'll See You Again;  
FUN O' THE FAIR—Whose Baby Are You?;  
THIS YEAR OF GRACE—A Room with a View;  
MAYFAIR TO MONTMARTRE—Please Do It  
Again (Vocal); PRIVATE LIVES—Some Day I'll  
Find You (Vocal); WAKE UP AND DREAM  
—Let's Do It. (2)—CAT AND THE FIDDLE—  
She Didn't Say Yes (Vocal); 1930 REVUE—With  
a Song in My Heart; WORDS AND MUSIC—Mad  
About the Boy; MUSIC IN THE AIR—I've Told  
Ev'ry Little Star (Vocal); ONE DAM THING  
AFTER ANOTHER—My Heart Stood Still;  
EVERGREEN—Dancing on the Ceiling;  
CAVALCADE—Lover of My Dreams.



ONLY  
ON

# Columbia

P15116/F

Printed in England.

# HENRY HALL—



**H**ENRY HALL is just celebrating his third anniversary with the B.B.C., having formed, at the request of the British Broadcasting Corporation, the B.B.C. Dance Orchestra in March, 1932. With his band he plays every day on the air and his name is a household word.

It was in June, 1924, that he actually made his first broadcast from the famous millionaires' resort, Gleneagles, the beginning of a long and popular series of radio programmes. At that time he was responsible for fourteen bands in such towns as Birmingham, Manchester, Liverpool, Bradford, Glasgow and Edinburgh.

Henry Hall is a Londoner, born in 1899, and gained a scholarship at the Trinity College of Music at the age of eleven. He has composed a number of popular successes.

His Columbia records hold a front place as representing the high standard of performance naturally associated with a band that plays to millions of people day by day.

## The B.B.C. Dance Orchestra Directed by HENRY HALL

---

### A SELECTION OF THEIR COLUMBIA RECORDS

---

IT'S JUST THE TIME FOR } CB439  
DANCING (Quick Step) } (1/6)  
HERE'S TO THE NEXT TIME }  
(Quick Step) }

*The Above are the Signature Tunes of the  
B.B.C. Dance Orchestra.*

EAST WIND { Studies in Fox- } CB743  
DANCING { Trot Rhythm by } (1/6)  
WILD RIDE { Henry Hall }  
THE TEDDY BEARS' PICNIC } DB955  
(Variety Novelty) } (1/6)  
HUSH, HERE COMES THE }  
BOGEY MAN (Variety Novelty) }

Edison Phonograph Monthly, September, 1910

Edison Phonographs and Records Among the  
“Leaders of the World”



ELECTRIC SIGN AT BROADWAY AND 38TH STREET, NEW YORK CITY  
MOST MARVELLOUS ELECTRICAL DISPLAY EVER CONCEIVED OR PLANNED